



UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC
www.music.ualberta.ca

The Department of Music Faculty Recital Series
presents

Poulenc for Winds

Monday, February 6, 2012 at 8 pm
Convocation Hall, Old Arts Building

Programme

Sonata for flute and piano Francis Poulenc
(1899-1963)

- I. *Allegro malinconico*
II. *Cantilena*
III. *Presto giocoso*

Shelley Younge, flute
Janet Scott Hoyt, piano

Elegy for horn and piano
Allene Hackleman, horn
Janet Scott Hoyt, piano

Sonata for clarinet and piano
I. Allegro Tristamente
II. Romanza
III. Allegro Con Fuoco
Julianne Scott, clarinet
Janet Scott Hoyt, piano

Intermission

Sonata for oboe and piano
I. *Elegie*
II. *Scherzo*
III. *Deploration*

Sextet for flute, oboe, clarinet, bassoon, horn and piano

- I. *Allegro vivace*
- II. *Divertissement*
- III. *Finale*

Shelley Young, flute
Lidia Khaner, oboe
Julianne Scott, clarinet
Matthew Howatt, bassoon
Allene Hackleman, horn
Janet Scott Hoyt, piano

The brilliant French composer, **Francis (Jean Marcel) Poulenc**, was born into a wealthy family of pharmaceutical manufacturers. His mother, an amateur pianist, taught him to play, and music formed a part of family life. At 16, he began taking formal piano lessons with Ricardo Viñees.

A decisive turn in his development as a composer occurred when Francis Poulenc attracted the attention of Erik Satie, the arbiter elegantiarum of the arts and social amenities in Paris. Deeply impressed by Satie's fruitful eccentricities in the then-shocking manner of Dadaism, Poulenc joined an ostentatiously self-descriptive musical group called the Nouveaux Jeunes. In a gratuitous parallel with the Russian Five, the French critic Henri Collet dubbed the "New Youths" Le Groupe de Six, and the label stuck under the designation Les Six. The 6 musicians included, besides Poulenc: Auric, Durey, Arthur Honegger, Milhaud, and Tailleferre. Although quite different in their styles of composition and artistic inclinations, they continued collective participation in various musical events. Les Six also had links with Erik Satie and Jean Cocteau.

Francis Poulenc embraced the Dada movement's techniques, creating melodies that would have been appropriate for Parisian music halls. From 1918 to 1921 he served in the French army, and then began taking lessons in composition with Koechlin (1921-1924). An excellent pianist, Poulenc became in 1935 an accompanist to the French baritone Pierre Bernac, for whom he wrote numerous songs.

Compared with his fortuitous comrades-in-six, Francis Poulenc appears a classicist. He never experimented with the popular devices of "machine music," asymmetrical rhythms, and poly-harmonies as cultivated by A. Honegger and Milhaud. Futuristic projections had little interest for him; he was content to follow the gentle neo-Classical formation of Ravel's piano music and songs. Among his other important artistic contacts was the ballet impresario Diaghilev, who commissioned him to write music for his Ballets Russes. He also, throughout his career, borrowed from his own compositions as well as those of Mozart and Camille Saint-Saëns.

Apart from his fine songs and piano pieces, Francis Poulenc revealed himself as an inspired composer of religious music. Later in his life, the loss of some close friends, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscovery of the Catholic faith and resulted in compositions of a more sombre, austere tone. Of his choral works *Stabat Mater* and *Gloria* are notable. He also wrote remarkable music for the organ, including a concerto that is considered among the most beautiful concertos organists have in repertoire. A master of artificial simplicity, he pleases even sophisticated listeners by his bland triadic tonalities, spiced with quickly passing diaphonous discords. Among his last series of major works is a series of works for wind instruments and piano. He was particularly fond of woodwinds, and planned a set of sonatas for all of them, yet only lived to complete four: sonatas for flute, oboe, clarinet, and the Elegie for horn.

(Biography borrowed from bach-cantatas.com)

Janet Scott Hoyt is one of the most sought-after collaborators in the Canadian music scene. Active as a chamber musician, soloist and recording artist, performances have taken her across Canada, United States and to Europe.

Born and raised in Alberta, she graduated from the University of Alberta, furthering her studies in Europe and at The Banff Centre. As a collaborative pianist, her relationship with The Banff Centre continued over three decades of performing with aspiring students and internationally established artists. In 1998, Janet Scott Hoyt joined the faculty of the University of Alberta, where she acts as Associate Chair of the Department of Music and supervises a graduate program in piano pedagogy. An award winning teacher, her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and festival adjudicating.

Shelley Younge has held the position of Assistant Principal Flute of the Edmonton Symphony Orchestra since 1978, and has been a featured soloist on many occasions. Other orchestral duties have included the Banff Festival Orchestra, Banff Opera, Banff Ballet Orchestra, the Alberta Baroque Ensemble, Pro Coro Canada and the Edmonton Chamber Players Orchestra. She has been featured soloist with the Alberta Baroque Ensemble, Saskatoon Symphony and the Edmonton Symphony.

A frequent performer of chamber music on CBC radio and television, Shelley has appeared in recital with such notable performers as Celtic harpist Mary O'Hara, and the late Lois Marshall. She is very active as a chamber musician with harpist Nora Bumanis, pianist Sylvia Shadick Taylor, and can be heard on CD with the St. Crispin's Chamber Ensemble.

Ms Younge's long teaching career has produced many professional flutists around the world. She has taught for many years at MusiCamrose and the Banff International Music School, and is presently teaching at the University of Alberta, where she was recently the recipient of the Francis Winspear Visiting Professor position.

Shelley received her Bachelor of Music from the renowned Indiana University School of Music, and has studied or attended masterclasses with Julius Baker (New York Philharmonic), Walfred Kujala (Chicago Symphony), Jim Walker, William Bennett, James Galway and the late Jean-Pierre Rampal.

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule für Musik with Ingo Goritzki and played with the Deutsche Kammerakademie.

Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. She has recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras. She teaches at the University of Alberta.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai. Ms. Khaner has earned her second degree black belt in Tae Kwon-Do.

Born in Calgary, Julianne Scott has performed and studied in both the United States and Canada. She is currently the Principal Clarinetist of the Edmonton Symphony, and from 2007-2009 Julianne was the Principal Clarinet with the Colorado Springs Philharmonic. She attained her Bachelor's of Music in clarinet performance from the University of Toronto in 2006, where she was as a student of Joaquin Valdepenas. She then studied with Yehuda Gilad at the University of Southern California, where she received her Master's Degree.

Julianne has appeared as a soloist with the Colorado Springs Philharmonic and the Edmonton Symphony Orchestra. She has spent summers participating in a variety of festivals including the Aurora Chamber Music Festival, Sunflower Music Festival, Aspen Music Festival, the Spoleto Festival, the Music Academy of the West, and touring with the National Canadian Youth Orchestra. Julianne currently resides in Edmonton where she is on the clarinet faculty at the University of Alberta, and is a Rico Performing Artist.

Matthew Howatt began his studies in Edmonton with Diane Persson before graduating from the University of British Columbia under the tutelage of Jesse Read. Other teachers include Christopher Millard, Ivor Rothwell, and Christopher Palmer.

Matthew Howatt was recently appointed the second bassoonist with the Red Deer Symphony Orchestra. He frequently appears with the Edmonton Symphony Orchestra on both bassoon and contrabassoon. A founding member of the reed ensemble WindRose Trio, he was honored with an award for “Best Classical Recording” by the 2009 Western Canadian Music Awards in recognition of the group’s first CD “Path of Contact.”

In 2010 he premiered a bassoon sonata written for him by Edmonton composer Joseph Lai. He has performed the Concerto in F and the Hungarian Andante and Rondo by Carl Maria von Weber with the Concordia College Orchestra. He is particularly passionate about teaching and promoting the bassoon to young people. Since 2006 Mr. Howatt has been the bassoon instructor at MusicCamp Alberta.

In 2010 with assistance from the Edmonton Arts Council, Mr. Howatt performed over twenty solo bassoon shows to elementary school children across Edmonton. He has also organized the First and Second Annual Edmonton Bassoon Bash. This event takes place in May and attracts bassoonists from across Northern Alberta for a full day of recitals, chamber music, masterclasses, and seminars. Mr. Howatt teaches privately at his home studio and also at numerous clinics across Edmonton.

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene studied horn with Martin Hackleman, continuing undergraduate work at the University of Cincinnati.

Ms. Hackleman has performed with the National Symphony and the Montréal Symphony, and has performed concerti with the Edmonton Symphony, Alberta Baroque Ensemble and the Victoria Symphony. She is a member of the Summit Brass Ensemble and is on their most recent CD release, and teaches at the Rafael Mendez Brass Institute in Denver, Colorado. Allene enjoys chamber music and has been a guest artist at the Festival of the Sound in Parry Sound, Ontario, and was also featured at the International Women’s Brass conference in 2010. She teaches at the University of Alberta.

DEPARTMENT OF MUSIC UPCOMING EVENTS

Music at Convocation Hall presents

Looking Forward: New Works by Faculty Composers

Featuring new works by Bashaw, Hannesson, Smallwood & Talpash

Saturday, February 11, 2012 at 7 pm in Convocation Hall

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the evening of the performance only

Music at Winspear presents:

Variations for Winds

Featuring The Symphonic Wind Ensemble with special guests

The Northern Alberta Honour Band

Sunday, February 12, 2012 at 3 pm at the Winspear Centre for the Arts

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available in advance through the Department of Music (3-82 Fine

Arts Building, U of A Campus | 780.492.0601| music@ualberta.ca)

or at the door on the evening of the performance

University Symphony Orchestra

Featuring the 2011/2012 Concerto Competition Winners

Friday, February 17, 2012 at 8 pm in Convocation Hall

Admission by Donation

Kilburn Memorial Concert Series presents

the 2011/12 Visiting Quartet in Residence: Afiara Quartet

Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin

Saturday, March 3, 2012 at 8 pm in Convocation Hall

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents:

German Baroque Chorale Partitas

Marnie Giesbrecht, organ

Friday, March 9, 2012 at 8 pm in Convocation Hall

Featuring works by Bohm, Walther, Bach & Krapf

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble

Andriy Talpash, conductor

Monday, March 17th at 7 pm in Convocation Hall

Admission by Donation

Music at Convocation Hall presents:

Connected: Celebrating Three Pivotal Composers

Jacques C. Despres, piano

Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the evening of the performance only

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